

CARL FISCHER PIANO COURSE

# MUSIC LESSONS

*For  
Boys and Girls*

## SECOND BOOK

CARL FISCHER • INC. *New York*





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*for Boys and Girls*

*By*

MAXWELL ECKSTEIN

HILDA HOLT, PAULINE SCARBOROUGH

OSBOURNE McCONATHY

## SECOND BOOK



*Price \$1.00*

CARL FISCHER • INC. *New York*



# Your Piano

Whenever you look at your piano, one of the first things which attracts your attention is the keyboard, with its long row of white and black keys. The keyboard is certainly a wonderful invention. By pressing a key you set in motion the mechanism which produces a tone. Thus you are saved the problem of bowing or blowing as on other instruments. Moreover, the arrangement of the black keys in groups of twos and threes makes it a simple matter to find the correct key and to learn the different scales.



The Child Handel

We do not know who invented the keyboard. Probably it was used first on some ancient kind of organ. But we know that it was used on early types of stringed instruments during the time of Guido d'Arezzo (12th century), the man who was largely responsible for organizing the musical scales as we use them today.

The piano is comparatively a new instrument, because it is not much more than two hundred years old. Before the piano, though, several types of keyboard instruments were widely used, such as the spinet (sometimes called the virginal), the clavichord, and the harpsichord.

Both the spinet and the clavichord were sometimes quite small, and the tone was very dainty and light. The harpsichord was larger and more elaborate, with a fuller tone. But in these early instruments there were two very grave defects — the tone died away almost as soon as sounded, and there was little variety in the loudness and softness of the tone. Even so, a great deal of beautiful music was written for these old-fashioned instruments, such as Bach's "Well-Tempered Clavichord," and many compositions by Haendel.

When the piano was invented by Cristofori (1709) these two problems were largely solved, although, of course, even a piano tone may be sustained only a relatively brief time. At first the instrument was called the *piano-forte*, which means "soft-loud," to show that it could produce tones of different volume.

Just what causes the piano to make a tone? The piano key belongs to a part of the instrument called its *action*. When you press the key, the action causes a felt *hammer* to strike a wire stretched across the *soundboard*. Then the hammer rebounds and leaves the wire free to vibrate. It is the vibration of the piano wire, strengthened in volume by means of the soundboard, which produces the tone that we hear.



The piano has a great many different wires, called *strings*, as you will notice when you look inside the instrument. If you are very observing you will discover that for each bass tone there is one long, heavy wire. As you go up the scale, you will come to a place where each tone is produced by the hammer striking two smaller wires. By the time we get about a third of the way up the keyboard, we discover that each tone is produced by three fine wires tuned to the same pitch.

Every one of the wires of the piano has been stretched very tightly, so that altogether the pull of this great number of wires is exceedingly strong. For this reason the *frame* of the piano is made of heavy metal, over which is laid the wooden soundboard. The wires are attached to little pegs screwed into the wood, which must be hard enough to hold these pegs firmly when they are tightened by the piano tuner. That is how the piano is put into tune. Each peg is turned until the wire is stretched tightly enough to produce the proper pitch. Even so, when the temperature of a room changes or when the piano is played and the strings vibrate, the wood of the soundboard is bound to yield a little here and there. That is why all pianos will get out of tune even when they may not be in use.

There is another thing about the piano which it will be interesting to observe, and that is what happens when we use the pedals. The pedal to the right is called the *dampers pedal*. Some people erroneously speak of it as the *loud pedal*, but we hope you will always call it by its right name. When you depress the damper pedal you will notice that a number of little pieces of wood are raised from the wires. When you release the damper pedal, these little *dampers* fall back into place so that the *felt* which is attached to each of them can rest on the wire and stop it from vibrating. By depressing the damper pedal you prolong the tone. This also makes the tone richer and fuller. That is why we like to use the damper pedal.

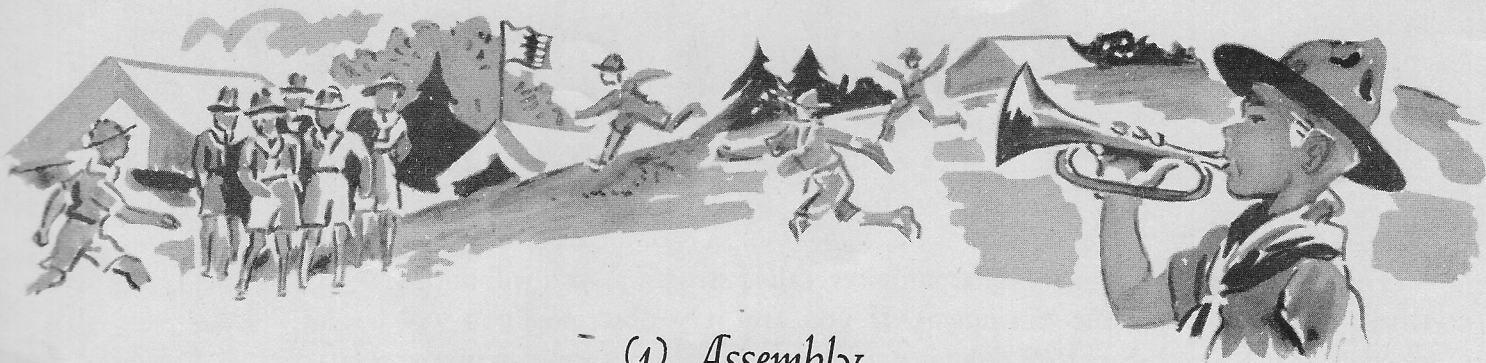
The pedal to the left is called the *soft pedal*. When it is depressed you will observe that the whole keyboard moves sidewise a little. This makes the hammers strike only one of the wires. That is why you find the use of the soft pedal indicated by the words *una corda*, which means *one string*.

The piano is a very intricate piece of machinery. Therefore you should take the greatest care of it. Your piano should be tuned regularly, at least twice a year. Whenever the piano tuner comes to your house you should watch him carefully and see just what he does and how he does it. Maybe he will explain some other details which we have not been able to tell you here.



*The Mozart Family*





## (1) Assembly

PREPARATION FOR RIGHT HAND CHORD INVERSIONS.

**Lively** **Bugle Call**

*f*

Handwritten notes and fingerings are present throughout the score, including "1 3 5" and "2 1" in the bass clef, and "1 3 5" and "2 1" in the treble clef.

*Technique:* Observe the continued use of Finger Substitution (2-1).

*Harmony:* Bugle calls consist of tones of the Tonic Chord, I, in different positions. The first tone of the scale (keynote) is called the "Tonic". The Tonic Chord is built on this tone. It consists of the first, third, and fifth tones of the scale.

## (2) Taps

PREPARATION FOR RIGHT HAND CHORD INVERSIONS.

**Slow** **Bugle Call**

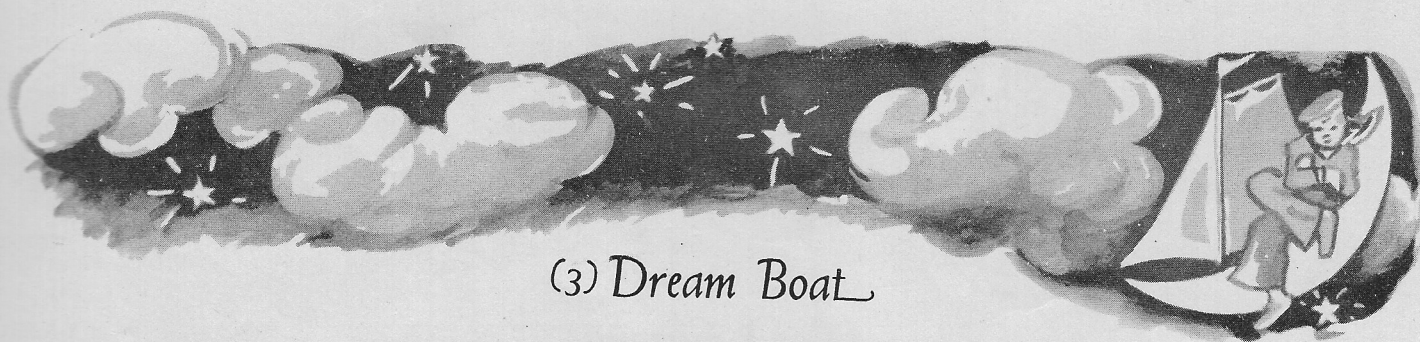
*p*

*rit. pp*

Handwritten notes and fingerings are present throughout the score, including "1 3 5" and "2 1" in the bass clef, and "1 3 5" and "2 1" in the treble clef.



Bass note 2 notes higher than treble



### (3) Dream Boat

Moderato

Technique: Right Hand, observe (1) Different Positions of the Tonic Chord, I; (2) Octave jumps of the Dominant-Seventh Chord, V7. In playing chords, be sure that the three tones are struck precisely together, with good tone quality.

Notation: The sign,  $\text{C}$  (*alla breve*) means that there are two counts in a measure, each count represented by the value of a half note.

#### TONIC CHORD POSITIONS.

1st Position	2nd Position	3d Position	1st Position	1st Position	2nd Position	3d Position

C is the "Root" of the chord, the tone on which the chord is built.  
Where does the Root appear in each position?









## (5) College Song

(Good Night, Ladies!)


Good night, Ladies, Good night, Ladies,  
Good night, Ladies, we're going to leave you now



*Moderato (at a moderate pace)*

Old Song

*Technique:* The jump, fifth finger used twice in succession. See Preliminary Exercise, B, below.

*Pedal:* The change of pedal is indicated thus  and means an up-down movement of the foot.

*Harmony:* Three chords appear in Nos. 4 and 5: the Tonic Chord, I; the Dominant-Seventh Chord, V7; and a Seventh Chord composed of the tones, A, C#, E, G. This last chord is exactly like the Dominant-Seventh Chord in the key of D, and lends interesting harmonic coloring when used in the key of G.

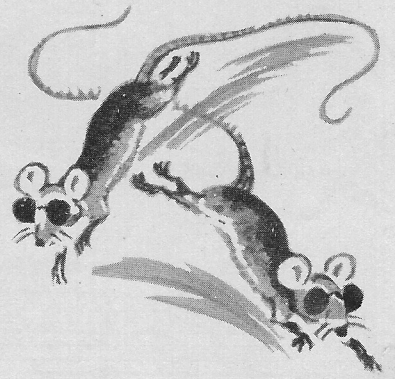
### PRELIMINARY EXERCISES, LEFT HAND ALONE.





## (6) Three Blind Mice

Three blind mice, three blind mice,  
See how they run, see how they run,  
They all ran after the farmer's wife,  
She cut off their tails with the carving knife,  
Did ever you see such a sight in your life  
As three blind mice!



*May 1*

With humor

Theme

Old Round

Note: The Arrows show where to find the Theme (tune), sometimes played by the Right Hand and sometimes by the Left Hand. The Theme always must be heard clearly, with the accompaniment played lightly and never obscuring the Theme.

Round: "Three Blind Mice" is a Round, that is, a melody which may be sung by two or more voices, beginning at different times, and following each other "round and round" as often as desired.

### PRELIMINARY EXERCISES.





## (7) Banjo

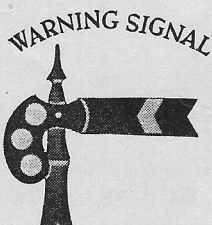
Merrily *(plunk)*

1 2 1 2 3 4 3 5

1 2 1 2 3 3 5 1 5

1 2 1 2 1 2 1 2 R.H. crosses 2

WATCH OUT FOR  
CHANGE OF CLEFS  
FOR ALTERNATE  
HANDS IN LAST  
FOUR MEASURES.



**Technique:** Thumb of Left Hand passes under Second Finger. (See p. 12.) The Right Hand plays the "banjo" accompaniment and should imitate the characteristic strumming effect. Observe that the closing note of the piece is played by the Right Hand, crossing over the Left Hand.

**Notation:** The Natural (♮) in the third and seventh measures is a warning that the Sharp in the bass does not carry over to the Right Hand.

**Transposition:** Transpose "Banjo" to the key of G and the key of F.



# (8) *A Little Waltz*

In Waltz time

*p legato*

The musical score is written for piano and bass. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is indicated as 'In Waltz time'. The piano part (treble clef) begins with a melody in the first measure, marked *p legato*. The bass part (bass clef) provides harmonic support with chords. The score is divided into four systems, each containing two staves. Fingerings are indicated by numbers 1 through 5 above or below notes. The piece concludes with a double bar line.

*Technique:* Second Finger of Right Hand crosses over the Thumb. This should be done without unnecessary motions.

*Rhythm:* Observe the Rests at the beginning of measures 2, 3, etc. Play the chords lightly; do not permit the last chord of these measures to be held over into the following measure.

## EXERCISE IN FINGER CROSSING.

The exercise is written on a single staff in 3/4 time, key of D major. It consists of a sequence of notes and rests designed to practice finger crossing. The first measure contains a half note (F#), a quarter rest, and a half note (A). The second measure contains a quarter rest, a half note (B), and a quarter rest. The third measure contains a quarter rest, a half note (C), and a quarter rest. The exercise is repeated three times, with the final measure ending with a double bar line.





(9) *I'm Called Little Buttercup*

I'm called little Buttercup, dear little Buttercup,  
Though I can never tell why,  
But still I'm called Buttercup, sweet little Buttercup  
Dear little Buttercup, I.



Gilbert and Sullivan  
from "Pinafore."

The image shows a page of musical notation for a piano accompaniment. It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Moderato'. The first system begins with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5 above or below notes. The second system includes a trill in the right hand. The third system features a trill in the right hand and a long note in the left hand. The fourth system ends with a 'ritard.' (ritardando) marking. The title 'Pinafore' and the composers 'Gilbert and Sullivan' are visible at the top right.

*Technique:* Another study of Second Finger crossing over the Thumb, this time in the Left Hand. The accompanying chords in the Right Hand should be played lightly.

*Appreciation:* "Little Buttercup" is one of the celebrated characters in Gilbert and Sullivan's operetta, "Pinafore." To make the character amusing "Little Buttercup" is always played by a woman who is "large and round and rosy." It was she who, as their nurse, mixed the two children so that the poor child became captain on the ship, "Pinafore," and the high-born child became a common sailor. It was out of this mix-up that the story of the operetta grew. In the end, Little Buttercup's deception is discovered, and the story closes happily for everybody.



# (10) The Last Rose of Summer

'Tis the last rose of summer left blooming alone,  
All her lovely companions are faded and gone,  
No flow'r of her kindred, no rose bud is nigh  
To reflect back her blushes, to give sigh for sigh.



Irish Melody

Introduced by Flotow into the opera, "Martha"

Andante (slowly)

The musical score is written for piano in 3/4 time. It consists of four systems of music. The first system begins with a piano (*p*) dynamic marking. The melody is in the right hand, featuring a series of eighth and sixteenth notes, with fingerings 1, 2, 1, 5, and 1 indicated. The left hand provides a harmonic accompaniment with chords and single notes. The second system continues the melody and accompaniment. The third system includes a *ritard.* (ritardando) marking, where the tempo slows down. The fourth system concludes the piece with the tempo marking *a tempo* (return to original tempo). The score includes various musical notations such as slurs, ties, and dynamic markings.

**Technique:** Thumb of Right Hand passes under Second Finger. Arch the hand slightly so that the Thumb has room to move freely. (See page 9.)

**Rhythm:** Observe the distinction between two eighth notes to a beat (  ) and a dotted-eighth and sixteenth note to a beat (  ).

**Appreciation:** "The Last Rose of Summer" is an old Irish melody, the words by Thomas Moore. It became universally popular when Flotow introduced it in his opera, "Martha." Many of the greatest singers in the world have appeared in this opera.

WARNING SIGNAL





# (11) Little Minuet

Moderato

Johann Sebastian Bach

*Technique:* Octave stretches for both the Right and Left Hand. It will be necessary to lift small hands. Pupils with larger hands should begin to develop the feeling for the octave stretch.

*Appreciation:* Johann Sebastian Bach wrote a great number of important and beautiful musical compositions. Several of his children also became famous musicians. The piece on this page was composed for his own children.

The last four measures of the bass, instead of repeating the simple second phrase, are usually given as follows:







(12) Hornpipe  
FIRST RECITAL PIECE

*May 10*

**Lively**

*mf*

*f*

*mf*

*f*

Handwritten musical score for Hornpipe, First Recital Piece. The score is written for piano (p) and features a lively tempo. It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Dynamics include *mf* (mezzo-forte) and *f* (forte). The piece is marked as a first recital piece.



First system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes with fingerings 1, 3, 1, 3, 2, 3, 1, 5. The bass line has chords with fingerings 1 3 5 and 1 3 5. The dynamic marking *mf* is present.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with fingerings 1, 3, 1, 3, 3, 1, 5, 4, 1. The bass line has chords with fingerings 1 3 5 and 1 3 5. The dynamic marking *mf* is present.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody features a triplet of eighth notes and a sequence of eighth notes with fingerings 3, 1, 2, 3, 1, 3, 4, 2, 4, 3, 2. The bass line has chords with fingerings 1 3 5, 1 3 5, and 1 3 5. The dynamic marking *mf* is present.



Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody includes a triplet of eighth notes and a sequence of eighth notes with fingerings 3, 2, 3. The bass line has chords with fingerings 1 2 4, 1 3 5, 1 2 4, and 1 3 5. The dynamic marking *f* is present.









Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The melody has fingerings 3, 1. The bass line has fingerings 1, 3 and a dynamic marking *L.H.*. The system concludes with an 8va (octave up) marking and a fermata.



# WORK PAGES No. 1

## 1. QUESTION BOX No. 1

1. Which note of the scale is the Tonic? . . . . .
2. What does this sign mean?  . . . . .
3. What does this sign mean?  . . . . .
4. Give the names of the following characters of notation:
 

a. 	e. 
b. 	f. 
c. 	g. 
d. 	h. 

### 1. Right Hand



### 2. Left Hand



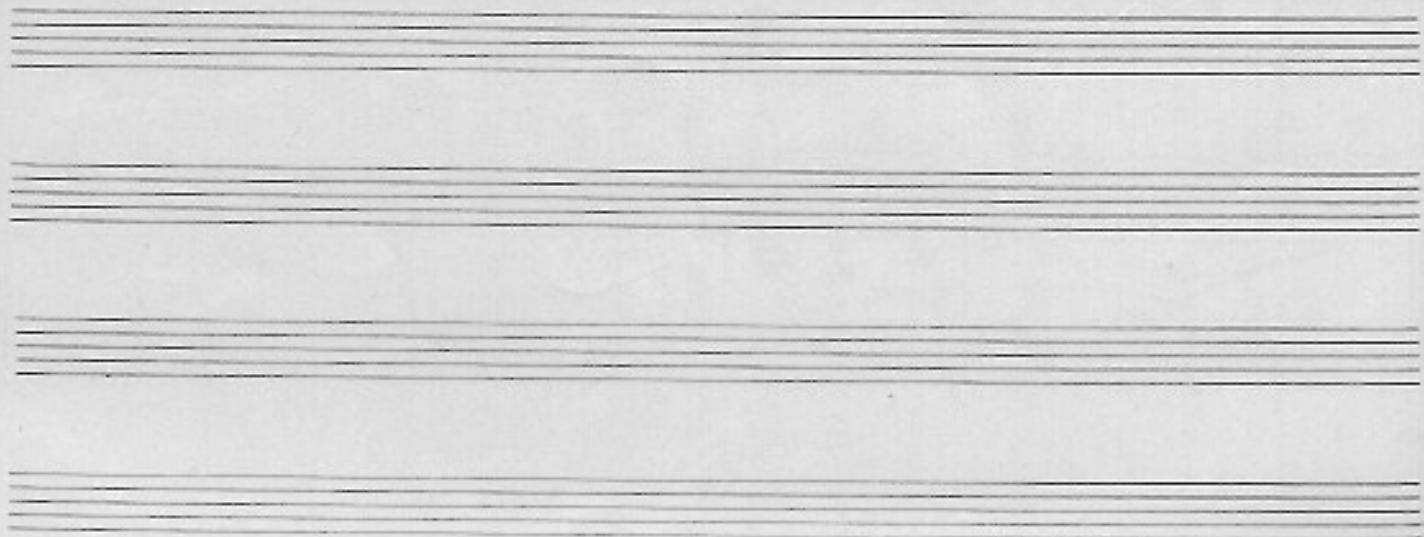
### 3. Left Hand. Play also in the keys of D, C, and F.



### 4. Right Hand. Play also in the keys of D, C, and F.



3. INDIVIDUAL EXERCISES. Every pupil has different difficulties to overcome. The teacher may write additional exercise material here to meet individual pupil needs.





#### 4. WRITTEN WORK.

1. a. Write the key signature for each of the following keys.
- b. Write the Tonic Chord for each key.

Key of C      Key of G      Key of D      Key of F

2. Write the Letter Names below the notes (review).

3. Write notes above the Letter Names (review).

5. MUSIC READING TEST. Learn this piece at home without help. Then play it for your teacher.

#### (12a) *Largo* - "New World" Symphony

A. Dvorak  
"New World" Symphony

6. COMMENTS BY THE TEACHER: . . . . .

. . . . .  
 . . . . .  
 . . . . .  
 . . . . .  
 . . . . .  
 . . . . .

RATING BY THE TEACHER

Excellent . . . . . E  
 Good . . . . . G  
 Fair . . . . . F  
 Unsatisfactory . . . . . U

RATING

If pupil's rating for this test is Unsatisfactory, he should be given an opportunity to review the principles that have been developed, and when ready should have another test.



(13) Harp Prelude

Smoothly

R.H.

L.H.

Am7

D7

dim.

rit.

L.H.



*Technique:* Hand Crossing. The Left Hand crosses over the Right Hand in arpeggio-like progressions to produce a harp effect. The word, "arpeggio," means "harp-like."

**Pedal:** Observe the Pedal markings carefully so that the chords will not blur or run into each other.

LEGER LINES

LEGER LINES AND SPACES.

LEGER LINES

LEGER LINES AND SPACES.

C D E E D C F G A B C A B C D E F G



# (14) Valse Theme

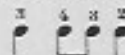
François Frederic Chopin  
(Adapted)

Tempo di valse

*Technique:* Observe in the Right Hand the changing intervals from Thumb to Second Finger. There is one fingering for all the ascending rhythmic figures



and another fingering for all the descending rhythmic figures



*Rhythm:* Like the Minuet (See p. 13) the Waltz is in three-quarter meter. The Minuet is a slow and stately dance. The Waltz is graceful and more lively.

*Appreciation:* Chopin was born in Poland, the son of a French father and a Polish mother. Although he lived most of his life in Paris, he was deeply devoted to his native Poland. He composed almost exclusively for the piano.

WARNING SIGNAL



CAREFULLY OBSERVE  
FINGERING OF THE  
RIGHT HAND.

# (15) Dixie Land

Dan Emmett

**Lively**

The musical score for "Dixie Land" is presented in four systems. Each system contains a treble and bass staff. The tempo is marked "Lively". The key signature has one sharp (F#). The melody is primarily in the treble staff, with the bass staff providing harmonic support. Fingerings (1-5) are indicated above many notes. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

*Technique:* This selection offers an excellent study of scale successions.

*Rhythm:* "Dixie" is so familiar that there should be little difficulty in playing its varied rhythms correctly. Observe the different rhythmic figures and their

notation ( etc.). Four sixteenth

notes ( ) are equal in time value to one quarter note.

*Appreciation:* Although written in the North as a minstrel song, "Dixie" was adopted by the South in the days of the Civil War as the expression of its own life and spirit.





### (16) Old French Song



**Technique:** Observe that in the last two measures the Thumb of the Left Hand sustains a tone while fingers 3, 4 and 5 play different tones. The fingers should play the black keys firmly to avoid slipping.

**Rhythm:** The rhythmic problems in this selection may be studied by comparison with the same rhythms in "Dixie."

**Transposition:** Transpose the "Old French Song" to one or two other familiar keys, such as G, C, etc. This is done by observing the Chord Positions (See p. 7). The first two measures of "Old French Song" are played in the 3rd Position of the Tonic Chord, I. The remaining measures are in the 1st Position.



IN THE TWO FINAL MEASURES  
THE THUMB SUSTAINS  
A TONE WHILE OTHER  
FINGERS MOVE.

# (17) Musette

Allegro

WARNING SIGNAL



See page 5.

*Technique:* Right Hand, Third Finger crosses over Thumb; Left Hand, Thumb passes under Third Finger.

*Appreciation:* A Musette was an old-fashioned instrument similar to a bagpipe. Like the bagpipe it had a drone bass, that is, continuous bass tones underlying the changing melody. The term, Musette, was also applied to a gay, lively dance because the instrument was played for dancing.



# (18) Theme from Valse in A Minor

(Adapted for Left Hand alone)

Francois Frederic Chopin

Lento

**Technique:** Chopin's lovely melody is here arranged so that it may be played by the Left Hand alone. The piece should not be hurried. Care should be taken to play slowly enough for the hand to go from bass to treble or from treble to bass with ease and smoothness. The effect should be as smooth as though played with two hands.

**Pedal:** By skillful use of the pedal and by careful distinction between tone volume of the melody and the accompaniment, the Left Hand can produce a completely satisfying artistic effect!



# (19) The Scale of E Major

By Tetrachords

Notation: The key of E Major has a signature of four sharps, F#, C#, G#, and D#.



# (20) The Mill Stream

*Moderato*

Technique: The Right Hand crosses over the Left Hand.  
 Notation: The Double Sharp (x) represents a tone one half-step higher than a sharp (#).



# (21) Two Little Minuets

Franz Joseph Haydn

I

II

*Fine*

*D.S. al Fine*

D. S. (Dal Segno) means "from the sign".

Notation: D.S.  $\text{S}$  Al Fine means to go back to the sign,  $\text{S}$ , and play from there to the end, Fine (fee-nay).

## THE CHROMATIC SCALE.

Two ways of fingering.

1 2 1 2 1 2 3 1 2 1 2 1 2 2 1 3 1 3 1 3 2 1 3 1 3 1

1 3 1 3 1 2 3 1 3 1 3 1 2 2 1 3 1 3 1 3 2 1 3 1 3 1

1 3 1 3 2 1 3 1 3 1 3 2 1 1 2 3 1 2 1 2 3 1 2 1

By beginning with both thumbs on the same D, and playing in contrary motion, the fingering of the chromatic scale will be the same for both hands.

# WORK PAGES No. 2

## 1. QUESTION BOX No. 2.

1. What is an Arpeggio? . . . . .
2. Explain: D.S.  $\text{X}$  al Fine. . . . .
3. What is meant by Drone Bass? . . . . .
4. Name and explain this sign  $\text{X}$ . . . . .

## 2. DAILY DOZEN No. 2.

The musical notation for 'DAILY DOZEN No. 2' consists of five systems of staves, each with a treble and bass clef. The key signature is one flat (Bb) and the time signature is 2/4.

- System 1:** Treble clef, starting with a 1. The melody consists of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5. The bass clef part consists of quarter notes: C3, F2, Bb2, C3.
- System 2:** Treble clef, starting with a 2. The melody continues with eighth notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4. The bass clef part continues with quarter notes: D3, G2, Bb2, D3.
- System 3:** Treble clef, starting with a 3. The melody consists of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5. The bass clef part consists of eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4.
- System 4:** Treble clef, starting with a 4. The melody consists of eighth notes: D4, E4, F4, G4, A4, Bb4, C5, Bb4. The bass clef part consists of eighth notes: D3, E3, F3, G3, A3, Bb3, C4, Bb3.
- System 5:** Treble clef, starting with a 5. The melody consists of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5. The bass clef part consists of eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4.

## 3. INDIVIDUAL EXERCISES.

Four sets of empty musical staves, each consisting of a treble and bass clef staff, for individual exercises.



#### 4. WRITTEN WORK.

- On the Treble Staff:
  - Write C on a Leger Line above the staff.
  - Write C on a Leger Line below the staff.
  - Write B on a Leger Space above the staff.
  - Write B on a Leger Space below the staff.
- On the Bass Staff:
  - Write C on a Leger Line above the staff.
  - Write C on a Leger Line below the staff.
  - Write D on a Leger Space above the staff.
  - Write D on a Leger Space below the staff.
- Write the Scale of D Major by Tetrachords, with Key Signature.
- Write the Scale of E-flat Major by Tetrachords, with Key Signature.

5. MUSIC READING TEST. Learn this piece at home without help. Then play it for your teacher.

#### (21a) Minuet - Don Juan

W. A. Mozart

6. COMMENTS BY THE TEACHER:

RATING BY THE TEACHER

E<sub>b</sub>



## (22) *The Flag in the Breeze*

MARCH

SECOND RECITAL PIECE

In Marching Time

Frederika Wadley

*Rhythm:* Observe the rhythmic figure which includes the Triplet. Do not hurry the Triplet.

*Notation:* Give rests their full value, maintaining a steady count.

*Tempo:* March around the room while saying, "Left, Right," then play the piece steadily in the same tempo. You will now be ready to play while others march. A march should have firm accents, strong on the first beat of the measure and less strong on the third beat. The left foot steps on the accented beats, the right foot on the unaccented beats.



Handwritten notes above the first system: G, C

Handwritten notes above the second system: C, G, C, mf, 1, 2

Handwritten notes above the third system: C, G, G7, C, 1, 2, 1, 3

Handwritten notes above the fourth system: G, G, 2, 1, 3, 1, D, 4, 2, 1, 5, 3, 1, 3

Handwritten notes above the fifth system: G, G, 5, 1, G, 5, 1

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Handwritten notes on the right side of the illustration:

G G B D  
Am A C E  
B  
C C E G  
D7 D F# A C  
Em E G B  
F# F A C

## (23) For Elise

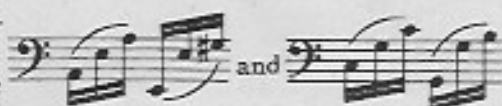
(Album Leaf)

Ludwig van Beethoven

Allegretto

**Form:** Observe that the portion of "For Elise" given on this page consists of two sections, each repeated with a first and second ending. The second section opens with a brief contrasting passage in major. Measures 4-6 of the second section constitute a "bridge" leading back to the minor key. Give particular attention to the fingering as marked at this point.

**Technique:** The chief problem throughout this piece is smooth and connected playing, especially where there are leaps. Observe that in the Left Hand there are two principal figures in each section:



**Pedal:** Smooth, legato effect will depend upon the skillful use of the pedal.



## (24) The Minor Scale

*Minor Scales:* You have played several pieces in minor keys. In order to learn readily to read pieces in minor keys and to play fluently, it is important to know the minor scales. "For Elise," on page 30, is in the key of A Minor, and below on this page you will find the scale of A Minor.

*Natural Form:* The Natural Form of the minor scale conforms to the key signature, i.e., contains the sharps or the flats that appear in the key signature. As given below on this page the scale of A Minor, Natural Form, is shown ascending and descending by tetrachords, i.e., groups of four scale tones. These are to be played by fingers 2, 3, 4 and 5, as indicated with the scale.

A. Natural Form

*Harmonic Form:* In order to secure an effective ending to a piece of music or to a phrase, composers often use a "Leading Tone," i.e., a tone one half-step lower than the keynote. The Harmonic Minor Scale is presented below, ascending and descending by tetrachords. Observe how the Leading Tone is made by sharpening the seventh tone of the scale. Otherwise the Harmonic Minor Scale is the same as the Natural Minor Scale.

B. Harmonic Form

*Melodic Form:* In ascending minor melodies a pleasing effect is brought about by sharpening the sixth tone of the scale as well as the seventh. This is called the Melodic Form of the Minor Scale. These alterations are not customary in descending passages, which use the Natural Form.

C. Melodic Form

*Note:* Major and Minor Scales are said to be "Related" when they employ the same key signature. They are called "Parallel" when they start on the same keynote.

# Für Elise

L.V. Beethoven

*Poco moto*

*pp*

8

1. 2.

14

20

1. 2.

26

*dolce*

32

*p*



# Für Elise

6

36

*dim poco rit.*

41 *a tempo*

47

53

59

65

*f* *dim.*

70

*p* *cresc.* *f*

# Für Elise

3

75

dim. p pp

This system contains measures 75 to 80. Measure 75 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a descending eighth-note scale in the right hand, marked *dim.* (diminuendo). The left hand plays a steady eighth-note accompaniment. Measures 76-78 continue the descending scale. Measure 79 has a *p* (piano) dynamic. Measure 80 begins a triplet of eighth notes in the right hand, marked *pp* (pianissimo).

81

*dim.*

This system contains measures 81 to 84. Measures 81-83 feature a rapid ascending eighth-note scale in the right hand, marked *dim.* (diminuendo). The left hand continues with the eighth-note accompaniment. Measure 84 concludes the system with a final chord in the right hand.

85

*a tempo pp rall.*

This system contains measures 85 to 90. Measure 85 starts with a treble clef, a key signature of one flat, and a common time signature. It features a descending eighth-note scale in the right hand, marked *pp* (pianissimo) and *rall.* (rallentando). The left hand continues with the eighth-note accompaniment. Measures 86-90 continue the descending scale.

91

This system contains measures 91 to 96. Measures 91-95 feature a descending eighth-note scale in the right hand. The left hand continues with the eighth-note accompaniment. Measure 96 concludes the system with a final chord in the right hand.

97

This system contains measures 97 to 101. Measures 97-100 feature a descending eighth-note scale in the right hand. The left hand continues with the eighth-note accompaniment. Measure 101 concludes the system with a final chord in the right hand.

102

*morendo*

This system contains measures 102 to 105. Measures 102-104 feature a descending eighth-note scale in the right hand. The left hand continues with the eighth-note accompaniment. Measure 105 concludes the system with a final chord in the right hand, marked *morendo* (morendo).



(25) from "Marche Slave"

Peter Ilyitch Tschaikowsky

The musical score consists of four systems of piano music. Each system has a treble and bass staff. The key signature has one sharp (F#). The time signature is 2/4. The score includes various musical notations such as slurs, fingerings (e.g., 5, 4, 3, 2, 1), and dynamic markings like *f*, *poco a*, and *poco crescendo*. The bass staff often contains rests while the treble staff plays, and vice versa in some measures.



**Technique:** Observe carefully the rests for the Left Hand throughout this selection. Do not let the hand lie on the keys, but lift it slightly from them. Be careful to connect smoothly the passages divided between the hands.

**Theory:** Write the three forms of the Scale of A Minor by tetrachords as shown on page 31. Write also the scale of the Relative Major key, that is, the major key having the same key signature as the minor key. What key will it be?

**Appreciation:** Peter Ilyitch Tschaikowsky (1840-1893) was one of the greatest of Russian composers. He wrote music in nearly all forms, from little piano pieces to operas and symphonies. "Marche Slave" was composed for the orchestra and is a brilliant work with many contrasting themes. Several of them are folk melodies, like the theme on this page. The "Marche Slave" includes the celebrated "Russian Hymn" by Lvov.

## Slavic March

P. I. TSCHAIKOWSKY

Moderato M.M. ♩ = 72

*In a solemn manner.*

Handwritten: *Qu. 22*

The score is written for piano accompaniment in 4/4 time, key of D major (one sharp). It consists of four systems of music. The first system is marked *p* (piano) and the third system is marked *mf* (mezzo-forte). The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. The bass line is primarily composed of chords. The melody in the treble staff features several slurs and fingerings (1-5). The piece concludes with a final cadence in the fourth system.



First system of musical notation. The treble clef staff contains a melodic line with fingerings: 1, 5, 2, 1, 2, 3, 5, 2, 1, 3, 1, 2, 4, 1. The bass clef staff contains a harmonic accompaniment with fingerings: 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5. The dynamic marking *f* is present.

Second system of musical notation. The treble clef staff continues the melodic line with fingerings: 2, 5, 2, 5, 1. The bass clef staff continues the harmonic accompaniment with fingerings: 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5. The dynamic marking *f* is present.

Third system of musical notation. The treble clef staff contains a melodic line with fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass clef staff contains a harmonic accompaniment with fingerings: 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5. The dynamic marking *mf* is present.

Fourth system of musical notation. The treble clef staff contains a melodic line with fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass clef staff contains a harmonic accompaniment with fingerings: 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5. The dynamic marking *mf* is present.

## (26) The Scale of A-flat Major

By Tetrachords



Notation: The key of A-flat Major has a signature of four flats, Bb, Eb, Ab, and Db.

## (27) Waltz in A-flat

Grazioso

Johannes Brahms

Interpretation: In measure three, the rhythmic figure of the eighth note followed by two sixteenths should be played lightly and gracefully.



TIED NOTES  
FOR LEFT HAND(28) *First Loss*

Not too fast

Robert Schumann



*Technique:* Special attention must be given to the tied notes for the Left Hand. In the Right Hand there are several examples of finger substitution, that is, repetitions of a note played with different fingers.

*Appreciation:* Robert Schumann was one of the world's great composers. He wrote music in many forms, including songs, cantatas, symphonies and piano music. Many of his piano pieces were written for his own children.

# WORK PAGE No. 3

## 1. QUESTION BOX No. 3.

1. How is the Triplet indicated? . . . . .
2. How are First and Second Endings marked? . . .
3. What is meant by *a tempo*? . . . . .
4. When are Major and Minor Scales said to be Relative? . . . . .
5. When are Major and Minor Scales said to be Parallel? . . . . .

## 2. WRITTEN LESSON No. 3. Ascending and Descending Scales (See p. 31)

1. Key of E Minor, the Natural Minor Scale by Tetrachords



2. Key of E Minor, the Harmonic Minor Scale by Tetrachords



3. Key of E Minor, the Melodic Minor Scale by Tetrachords



4. The Relative Major Scale, i.e., the Major Scale with the same Key Signature



## 3. DAILY DOZEN No. 3.



4. COMMENTS BY THE TEACHER: . . . . .

.....

.....

.....

.....

.....

.....

.....

RATING BY THE TEACHER





(29) *Pastorale*  
THIRD RECITAL PIECE

With gentle motion



*Technique:* The particular point to be observed in playing this piece is the swinging motion of the  $\frac{6}{8}$  meter (the alternation of  $\frac{6}{8}$  and  $\frac{3}{4}$ ). In the Left Hand the accent throughout comes with the  $\frac{6}{8}$  and the  $\frac{3}{4}$  should always be played lightly.

5

*pp*

*p*

*pp*

*p*

*ritard.*

*p a tempo*

*pp*

*morendo*

R.H. 1

L.H. 2

L.H. 5 3 1

*A tempo* = resume the tempo (time) after the *ritard.*  
*Morendo* = dying away.



# (30) Beautiful Dreamer

Stephen Collins Foster

Slowly

The musical score for "Beautiful Dreamer" is presented in five systems. Each system consists of a grand staff with a treble and bass clef. The first system begins with a piano (*p*) dynamic and includes fingerings for the Right Hand (R.H.) and Left Hand (L.H.). The second system continues the melody and accompaniment. The third system is marked *mf* (mezzo-forte). The fourth system returns to a piano (*p*) dynamic. The fifth system is marked *ritard.* (ritardando) and *dim.* (diminuendo), leading to the final chord. The score includes various musical notations such as triplets, slurs, and fingerings for both hands.

*Technique:* In this composition special attention is to be paid to the crossing of hands. Observe that the melody for most of this selection is played by the Right Hand from the bass staff. The Left Hand plays the accompaniment below and above the Right Hand melody.

# (31) The Dance of the Clowns

Vigorously but not too fast

The musical score is written for piano in F minor, 3/4 time. It consists of four systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff, with a double bar line and a key signature change to E-flat major (three flats) indicated by a 'C' clef sign. The third system has a treble and bass staff, with a 'rit.' (ritardando) marking in the treble staff and an 'a tempo' marking in the bass staff. The fourth system has a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte) and *rit.* (ritardando). The score includes various musical notations such as slurs, ties, and clef changes.

**Technique:** A study in quick finger substitution for the Right Hand. In measures seven and eight, the descending arpeggio-like passage should be played smoothly.

**Notation:** Observe the several changes in the Clef sign for the Right Hand. This should offer opportunity to recognize and find location readily from the two clefs.

**Leading Tone:** In the next to last measure E $\flat$  is the Leading Tone. In this case the Natural performs the duty of a Sharp (See p. 31).

**Scale Building:** Build the three forms of the F Minor Scale.

WARNING SIGNAL



BOTH HANDS  
PLAY FROM





DUET

## (32) To the Evening Star

SECONDO

Moderato

Richard Wagner

1 4 3 2 1 3 3

*p* 1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21 22 23

24 *p* 25 26 27 28

*cresc.* 29 30 31 *dim.* 32 *p* 33 34

# To the Evening Star

DUET

PRIMO

Moderato

Richard Wagner

The musical score is written for a piano duet and a primo part. It is in G major (one sharp) and 6/8 time. The tempo is marked 'Moderato'. The score consists of 34 measures, numbered 1 through 34. The piano part is written in a grand staff (treble and bass clefs), and the primo part is written in a single staff (treble clef). Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *dim.* (diminuendo). The word *sempre* is used to indicate a continuous articulation. The score is divided into six systems, each containing two staves for the piano and one staff for the primo.



# (33) Minuet in G

Moderato

Johann Sebastian Bach

The musical score for Minuet in G is presented in four systems. Each system contains a treble and a bass staff. The key signature is G major (one sharp). The time signature is 3/4. Fingerings are indicated by numbers 1 through 5. A triplet of eighth notes is marked in the final measure of the third system.



*Technique:* A study in hand extension for both hands; the broken chord covering an octave requires finger preparation.

*Rhythm:* Observe the Triplet on the first count of the next to last measure. The three notes of the Triplet should be played evenly, smoothly, and not too quickly.

*Transposition:* Transpose this piece to the key of A Major and to other familiar keys.

# (34) Arabesque

G. Karganoff (arranged)

Moderato

*p* *mf* *ff*

WRITTEN LESSON No. 4 Ascending and Descending Scales. (See p. 31).

1. Key of G Minor, the Natural Minor Scale by Tetrachords.

2. Key of G Minor, the Harmonic Minor Scale by Tetrachords.

3. Key of G Minor, the Melodic Minor Scale by Tetrachords.

4. The Relative Major Scale, i.e., the Major Scale with the same key signature.



(35) Etude

Burgmüller

Allegretto

Allegretto

*p*

*cresc.*

*mf*

*dim. e poco rit.*

*a tempo*

*p*

*cresc.*

*cresc. molto*

*f*

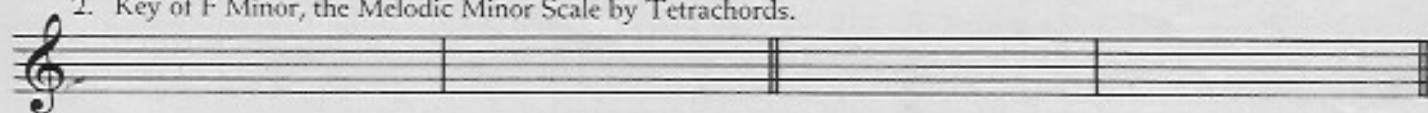
*Technique:* The little rhythmic groups of five notes which occur frequently throughout the piece should be played smoothly and lightly, the hand, being lifted with the last note.

**Notation:** Observe the Repeat Marks and the First and Second Endings.

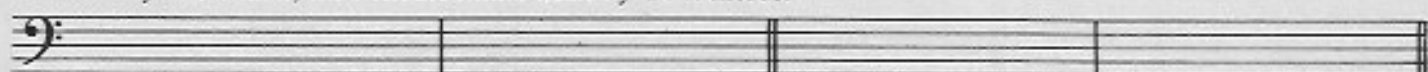
# WORK PAGE No. 4

1. a. Make two connected Eighth Notes:  
 b. Make two disconnected Eighth Notes:  
 c. Make four connected Sixteenth Notes:  
 d. Make four disconnected Sixteenth Notes:  
 e. Make three Eighth Notes as a Triplet:

2. Key of F Minor, the Melodic Minor Scale by Tetrachords.

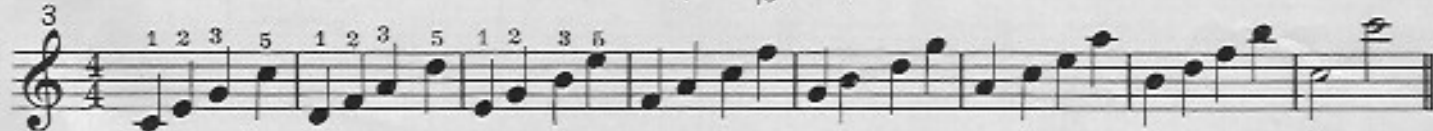


3. Key of F Minor, the Melodic Minor Scale by Tetrachords.

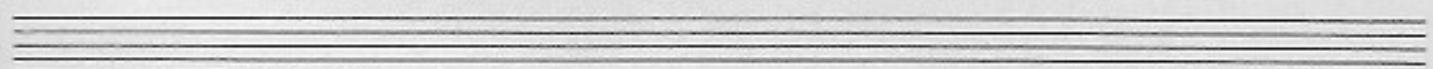
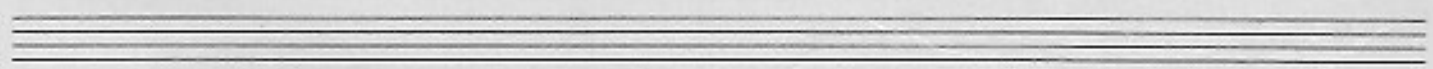
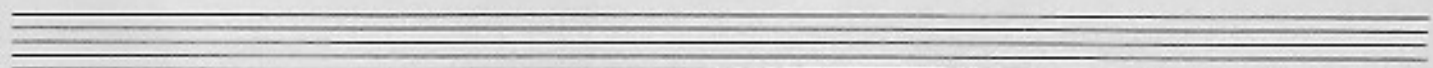


## 2. DAILY DOZEN No. 4.

1 (also with L. H. in contrary motion).



## 3. INDIVIDUAL EXERCISES.





# (36) Blue Danube Waltz

FOURTH RECITAL PIECE

Johann Strauss

Tempo di Valse (or 5)

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 3/4. The first system includes the tempo marking 'Tempo di Valse (or 5)' and dynamic markings 'p' and 'rit.'. The second system includes 'a tempo' and 'p'. The third system includes 'mf'. The fourth system includes 'f'. The score is divided into five systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The piece ends with a repeat sign in the final measure of the fifth system.

The musical score consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above or below notes. The piece concludes with a double bar line and the instruction 'D.C. al Fine'.

**System 1:** Treble staff begins with a half note G4 (fingering 5), followed by quarter notes A4, B4, and C5 (fingering 4). Bass staff has a whole note chord of F#2, C#3, and F#3 (fingerings 1, 2, 5). Dynamics: *Fine* and *p*.

**System 2:** Treble staff has quarter notes G4 (1), A4 (2), B4, and C5 (5). Bass staff has a whole note chord of F#2, C#3, and F#3 (fingerings 4, 1, 2). Dynamics: *mf* and *p*.

**System 3:** Treble staff has quarter notes G4 (1), A4, B4, and C5 (3). Bass staff has a whole note chord of F#2, C#3, and F#3 (fingerings 1, 2, 4). Dynamics: *p*.

**System 4:** Treble staff has quarter notes G4 (1), A4, B4, and C5 (1). Bass staff has a whole note chord of F#2, C#3, and F#3 (fingerings 1, 2, 5). Dynamics: *p*.

**System 5:** Treble staff has quarter notes G4 (2), A4, B4, and C5 (1). Bass staff has a whole note chord of F#2, C#3, and F#3 (fingerings 4, 1, 2). Dynamics: *p*.

**System 6:** Treble staff has quarter notes G4 (5), A4, B4, and C5 (1). Bass staff has a whole note chord of F#2, C#3, and F#3 (fingerings 5, 1, 4). Dynamics: *f* and *p*. The piece ends with a double bar line and the instruction 'D.C. al Fine'.



# WORK PAGE No. 5

## 1. QUESTION BOX No. 4.

1. Name and explain:  $\textcircled{\cdot}$  . . . . .
2. Explain: a. Duet . . . . .  
                   b. Primo . . . . .  
                   c. Secondo . . . . .
3. What is the difference in the meaning  
     of a dot above a note ( $\dot{\text{p}}$ ) . . . . .  
     and a dot after a note ( $\text{p}\cdot$ ) . . . . .

## 2. MUSIC READING TEST. Learn this piece at home without help. Then play it for your teacher.

### (37) Theme from Piano Concerto

Tschaikowsky

COMMENTS BY THE TEACHER: . . . . .

RATING BY THE TEACHER

## For the Teacher

This Second Book is developed from the foundation laid in "Music Lessons for Boys and Girls, First Book," and is designed to meet the growing capacities of pupils approximately nine to twelve years of age. The general plan of the two books is similar, while at the same time the pupil is introduced to new and gradually progressing principles and material. Certain devices no longer needed, such as the keyboard diagrams, have been discontinued. Some of the topics introduced briefly in the First Book, such as scale building, are now treated more fully in recognition of the natural growth of the pupil. This book forms a direct pathway from the First to the Third Books of the Series. (A careful reading of "For the Teacher," page 48 of the First Book, is recommended.)

### LEARNING THE PIECES

The principal procedure for learning the pieces in the Second Book will be through the study of their notation, that is, by means of music reading. Nevertheless, at this early stage of their development, too much should not be demanded of these young pupils. They must not be placed in a situation where their reading becomes mere note-to-note deciphering without rhythmic and musical values. The following observations, therefore, are pertinent:

1. *Playing for the Pupil.* In most instances the piece should first be played by the teacher so that the pupil may thereby gain a clear conception of its character, spirit, rhythm, and melodic and harmonic content. His reading and study will thereby gain in point and purpose.

2. *New Musical Elements.* New melodic and harmonic elements and new rhythms should be presented by imitation. These elements will be met later, and the pupil may then be expected to read them.

In addition to reading and memorizing the pieces, greater attention to detail in performance will be increasingly necessary as the pieces grow more difficult. Pupils should be taught to listen to their own playing and to criticize themselves. Thoughtful and musical repetition of the more difficult passages should be encouraged, and every opportunity should be welcomed to help the pupil improve his work habits.

### MUSIC READING

The following points were suggested in the First Book: 1. Learning the letter-names of the lines and spaces and their keyboard locations; 2. Training the eye to observe the direction in which the notes progress (up or down) and whether they repeat or move by steps or skips; 3. Making instant and correct response to note values and rhythmic figures.

With this background the Second Book continues to emphasize music reading as an essential part of the pupil's training. The pieces themselves provide well-graded material for this work. In addition, special Writing Lessons and Reading Tests are given on the Work Pages.

### RHYTHM AND COUNTING TIME

Previous rhythmic experience, including early steps leading to counting time, has prepared the pupil for the problems of the Second Book. Points requiring special attention are discussed in the pupil's text. Clapping note values, as in the First Book, will continue to be helpful. The important ability to count time should be a matter of gradual development; when unduly pushed it is apt to lead to mechanical playing and to muscular tension. The experienced teacher will readily recognize the care which has gone into the choice of pieces and their sequence, so that the various factors in time study may be presented most effectively to the pupil.

### KEY SIGNATURES

As a part of the study of each piece, the teacher should discuss the key and its signature. Usage and occasional review will enable the pupil

to memorize these important topics. The keys are presented in no set order, thereby avoiding the tendency to consider certain keys as easy and others as difficult.

### TECHNIQUE

A study of the pieces and text matter in this book will show that a carefully planned program of technique has been followed. By arranging the technical problems in progressive and logical sequence, unnecessary difficulties are avoided. Care has been taken to guard against the ill effects of too rapid advancement from one level of difficulty to the next. In some cases several pieces of different character illustrate the same principle so that the pupil may gain desirable skill and ease at the given level without monotonous repetitions. Exercises appear from time to time for special drill in connection with certain pieces. These will be accepted as desirable by the pupil because of their immediate application to the piece he is studying. The "Daily Dozen" material on the Work Pages will be serviceable where a certain amount of abstract drill is found desirable for muscular control. All exercises should be played musically and with good tone quality.

### SCALES (Major, Minor, and Chromatic)

Major and Minor Scales are studied in tetrachord positions. This plan, introduced with the Major Scales, is particularly helpful in building the different forms of the Minor Scales. The Chromatic Scale is presented on page 25 as a Finger Crossing Study. The scales are further stressed by means of Writing Lessons on the Work Pages.

### TEXT FOR THE PUPIL

The pupil's text, important as it was in the First Book, now assumes even greater significance. It provides information for the pupil and serves as a guide for home practice. In their eagerness to learn a piece, pupils are apt to neglect reading the text matter. The teacher, therefore, should first study it with the pupil, stressing, amplifying, and clarifying it as desirable.

### TRANSPPOSITION

Transposition in this book includes simple finger crossing (page 9), positions of the Tonic Chord (page 21), and the broken chord extending an octave (page 42).

### THEORY, HARMONY, AND FORM

The elements of Theory, Harmony, and Form are outlined in connection with the study of the selections in this Second Book. Moreover, the study is not confined to staff notation, but is applied also to the keyboard, thus making it of immediate practical use.

### WORK PAGES

"Work Pages" in the Second Book serve a purpose similar to the "Question Box" pages in the First Book, namely, they summarize and review instruction by means of questions, writing lessons, reading tests, etc. They also include additional technical exercises. The Comments and Rating by the Teacher are designed to stimulate the interest of both the pupils and their parents.

### RECITAL PIECES

The statement on "Recital Pieces" as given on page 48 of the First Book applies equally to the Second Book, and should be read carefully by the teacher. Practically every composition in the Second Book may be used in recitals, though certain pieces are so designated because they are somewhat longer than the average selection and because they often include somewhat advanced material.

# CARL FISCHER PIANO COURSE

by

Maxwell Eckstein

Hilda Hoit

Pauline Scarborough

Osbourne McConathy

A new, complete course of music study for the piano designed to instill a musical interest that will last a lifetime. The authors, four nationally known teachers and composers, have aimed to make the learning of piano playing a natural, pleasant process. Three approaches are offered, each to meet the specific needs and psychological attitudes of different age levels. Thus a flexibility is achieved by which the differences in pupil ability and interest are met. The music material includes attractive new selections and a wealth of fine, standard compositions which everyone wishes to play. Technical progress is gradual and steady, ready reading ability is developed, and keen interest is maintained because the Course provides musical pleasure and the satisfaction of successful accomplishment.

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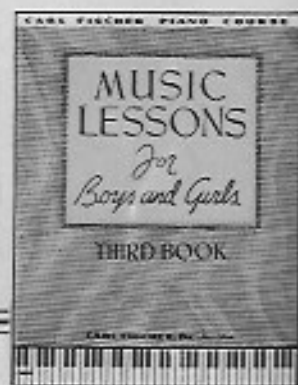
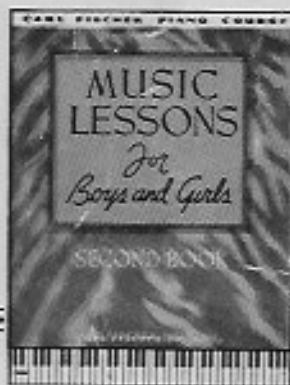


## MUSIC PLAY FOR LITTLE FOLKS

BOOK ONE

BOOK TWO

For children approximately six to eight years old. These books are specifically prepared for the mental, physical, and musical capacities of little children. They emphasize gradual progression from strong to weak muscles. A variety of musical experience is included to insure gradual, natural progress in piano playing, rhythmic activities and ear training. Book One gives a reading background which in Book Two becomes actual music reading.



## MUSIC LESSONS FOR BOYS AND GIRLS

FIRST BOOK

SECOND BOOK

THIRD BOOK

For pupils approximately nine to thirteen years old. May be used with beginners or may follow Music Play for Little Folks. In the latter case, the First Book becomes both a survey of what has gone before and an introduction to procedures appropriate for pupils of this age. The play spirit is superseded by the learning attitude. When used as a beginner's book, the approach is interesting and appealing because the music material is both artistic and practical and because the manner of presentation is new and original.

## MUSIC STUDY FOR ADULTS

For students of high school age and older, for whom the methods of presentation should be the same. Every phase of musical training is included: music reading, technical development, ear training, keyboard harmony, transposition, form, and the building of a repertoire. For the most part well known selections have been used, since for most people, especially adults, the playing of familiar music provides the deepest satisfaction.

